

NEW DRESSES PRETTIER AND MORE PRACTICAL THAN EVER

Beauty and Simplicity of Midseason Frocks Indicate That Women and Those Who Make Their Apparel Have Learned Much From the Passing Years—Organdy Continues to Hold First Place and Appears in Attractive Combinations With Other Fabrics—Print Voiles in Favor—Demand for Calico Increases

By MARTHA GOODE ANDERSON.

WHILE we have had nothing radically new this year in the matter of clothes, the beauty of the summer frocks displayed for wear at this midseason more than compensates for all else. Indeed it may be observed that never before have women's clothes been so lovely, so graceful, so simple and so practical. Women and those who make their apparel have learned much with the passing years, so much, in fact, that we may hope that the day has forever gone by when we see a really ugly dress—at least on women who live in big cities who are in touch with all the latest "styles."

Now, as to the matter of the summer frocks of the lovely crisp ma-

and an overblouse of palest green dotted swiss?

The bottom of the blouse has a garland effect along the turned back hem outlined in several rows of narrow Valenciennes lace. The rest of the blouse has no trimming, except a belt of white organdy, with lace of frilled edges, and the short sleeves also are finished with the narrow frills appearing likewise on the deep square collar cut away to a set point in front. The extreme simplicity of this little dress stamps it, as well as does the beauty.

A companion dress to this is seen in a yellow and white piece affair, of which the upper part is a long waist of white organdy and the skirt a really deep hem of yellow and white checked gingham. This carries out the same lines as the first mentioned

made up into enchanting frocks. Those of us who have long known organdy will recall the yards of tucks with which these dresses were formerly ornamented. The tucks, too, are in great favor again, not so much for the newer moire material as for the plain sheer fabrics. A very lovely pink organdy dress exploits the tucked apron effect to excellent advantage. The dress itself has the same simple lines seen in the majority of this dresses.

The skirt, gathered simply on a band, has most of the fullness placed at the back. A deep apron tucked with two-inch-wide tucks is hung in the front exactly as any other apron would be worn. Two small pockets are placed on the apron, one at each side. The waist has no distinguishing features as it is of shirt waist plainness. A slash of pink taffeta ribbon tied in a big bow at the back finishes the waist.

wear—calico, masquerading as English print and repeating all the designs of long ago, is so much in demand that large shops are put to it to keep a sufficient supply. All sorts of trimmings are used on the calico dresses. Pippings of white, insets of old fashioned, Hamburg trimming and embroidery, tucked vests of lawn and quantities of rick-rack braid are found among the old fashioned things now in the new fashion. Rick-rack braid is so often seen that we find ourselves wondering where it has been all these years. I noticed it placed on a dark blue calico frock along the bottom of the skirt, row after row, half the depth from hem to knee. It appeared also on belt and collar and sleeves. In several instances rick-rack has been used as hem of wash dresses, the tiny points giving at least a novel look when so used. The stitched scallops of white organdy, which were greatly used last year, are again seen. These are to be bought now ready to sew in place and are used as edging for tunics, sashes, sleeves and collars.

If in Doubt, Wear White.

As to colors, white is ahead of everything, both for morning wear and for dressier occasions. One makes no mistake if the entire wardrobe for summer includes only white things. Of course the pretty pale shades are irresistible and few of us would have the courage or inclination either to exclude them entirely. For instance, who could pass by an organdy frock of apricot shade with a bodice of accordeon pleated organdy, the bottom of which ends in a little frilly overblouse effect in front and which has a wide plain skirt with a knee deep hem and a wide blue silk sash ending in a great bow in the back. The companion frock of white organdy is lovely but not so much so as this peach-blow thing.

Ruffles trim everything—they are often put on a dress upside down, that is, pleated in very tiny pleats and placed with the hem pointing up instead of in the orthodox fashion of the ruffles being sewed along the top of the frill with the hem pointing down. The effect is good—this sort of arrangement being used not only on the dresses of wash materials but on those of silk and satin as well.

I have already spoken of the combination of wash materials with every other sort of cloth and yet one is constantly astonished at the way it is done. A late importation from Paris shows a fine white serge dress with a trimming of two shades of handkerchief linen put on in a block design. We need not wonder at this—for did we not see frocks with straw trimming earlier in the spring?

It is interesting to note that at the summer resorts women have returned to our former way of dressing for the different occasions a day brings forth, rather than doing as we have been doing for the past three years, donning a dress in the morning and

wearing it all day. Of course this constant changing necessitates an increased wardrobe, but it is a comforting sign that we are returning to our normal way of living so sorrowfully interrupted by the war. Of course a little later we shall hear all sorts of declaries bemoaning women's extravag-



A frock of white organdy and footing with blue ribbons, a blouse of linen with lace and embroidery and one of printed voile.

is the gray suede pump. A new cleaning powder which keeps it fresh and new is also on the market, and thus the gray shoe is practical.

A charming accessory to the summer wardrobe is the petticoat of crepe de chine or wash satin. These are made without an extra inch of fullness and fitted on an elastic waistband which permits them to be worn by any one. The crepe de chine petticoats have no frills, but are scalloped along the bottom with heavy white

ble the Colonial pumps in that they have a very long vamp and the top of the shoe comes over the instep at the Oxford's do, only there is no buckle, no fastening and no bow to break the plainness of the cut. Buckskin and suede in the pale gray shades are as often used as the white canvas or kid. Indeed one of the fads of the moment

grace and frivolity—but has it not ever been so?

To wear with these simple and lovely summer frocks some new slippers and pumps have appeared. These resemble

THE SMOCK, AT FIRST REGARDED AS CURIOUS FAD, NOW FINDS A PLACE IN EVERYBODY'S WARDROBE

AND now enters the smock—that is, it is entering everybody's wardrobe. At first this curious fad was followed only by those of artistic or gardening temperament or those who loved the most advanced and different sort of thing.

The smock has undergone so many modifications from its first appearance as the typical peasant garment, which it really is, that it is in point of fact hardly recognizable. Its name, too, has changed, for whereas in the beginning it was just a smock, now it is known as the "overblouse," and the chemise blouse, and the Cosack coat.

This gardening period in our recent lives is believed to be responsible for the acceptance of this type of blouse. The smock is so comfortable with its loose free lines that it became at once just the sort of thing needed for this sort of work, especially since it looked just as well with trousers as with skirts—a thing which could not be said of all waists or blouses. Of course trousers were a part of the gardening days, and while they have retired at least from general service as far as women are concerned, the smock remains glorified beyond its most humble followers' recognition.

Of great beauty are these overblouses of midnight blue voile closely pailletted all over with round silver disks and held in place with a thick cord of silver threads. This is to be worn with a skirt of silk or sport satin or gabardine and makes a pleasing costume. The printed chiffons have been extensively used for the type of blouse. One seldom sees them without a belt of some sort, generally a heavy silken cord which encircles the waist and loops in front with heavy tassels or fringe.

If the smock is worn under the coat it is often left free and unbuttoned, but rarely is it seen now worn in this way without one's coat or sweater. I must say that the smock of the unbuttoned variety has a decidedly dressing-sack look, but so many women understand so cleverly the adaptation of every mode that we are spared an avalanche of ladies apparently abroad in their breakfast coats or boudoir jackets.

A Lovely Smock Blouse.

One of the most beautiful of all the smock type of blouses seen lately is of finest indestructible white voile, braided all over in fine white silk braid in circle design. The bottom of the blouse has a hem of white silk faced braid onto the blouse. A vest is cut at the front and piped with white silk. Two silken buttons caught together with loops of the narrow braid fasten it at the throat. It slips over the head in kimono fashion and a heavy silken cord of white slips around

the waist and loops in front. This charming thing is to be worn with white skirts of satin or silk or crepe.

A curious concession to the overblouse notion is found in many elaborate waists of chiffon or georgette with front piece left long enough to go over the skirt and the back stopping just at the waist line. The belt of the skirt slipped over the front panel gives the effect when worn under a coat or a vest. The blouse, of course, buttons down the back. The vestee lives on and on and appears just as often on simple waists of wash fabric as it does on this more elaborate type.

One finds waists of georgette with vests made by using frill after frill of narrow Valenciennes lace. All the vestee is simulated by leaving the front panel longer than the back so that it hangs over the skirt. Just as often one finds a hem of some contrasting color to the body of the blouse added, the contrasting color appearing on collar and sleeves also. Now and then in a very fine smock of organdy one finds this sort of trimming done with fine lace.

Of all of the delightful summer things we have seen none is more charming than the smocks of organdy of a new sort which has dots of a different color scattered thickly over its surface. Tiny frills of the plain organdy trim collar and sleeves and edge the turned back hem, while narrow string belts of the organdy hold the extra fullness in place at the waist. These offer the greatest degree of freshness and crispness which any summer wash fabric ought to have.

The Long Cosack Blouse.

A variation of the smock is the Cosack blouse. This is just as apt to reach to the knees as not. It often buttons right up to the chin, or again it is apt to separate down the front entirely to show a vest underneath of richness and beauty. The Cosack blouse, as the name tells, is borrowed from Russia. It has the same drooping fullness at the waist that one sees in the Russian peasant garment, arranged over a wide belt of the same material as the whole garment or of different color and fabric.

The skirt of this blouse is always very long, as I said above, just as apt to reach to the hem of the skirt as not. It is most often developed in some handsome fabric such as a sporty thickly braided or beaded, or in silken indestructible voile or even in heavier silk or velvet, and naturally is intended for elaborate occasions. I know of nothing which offers a simpler way of remodeling an old garment than the use of a Cosack blouse.

One can really make a sort of elongated shirt and belt it in at the waist and conform thus strictly to the type. Or the front can be opened, a vest added and the sides of the skirt left open to show the petticoat of the dress beneath. There are endless ways in which one can vary the design, therefore it has everything to recommend it.

Now because there is much talk of these newer models we must not for a moment think that the regulation blouse or shirtwaist is out of favor. Indeed it is not, and it is repeated in just as many materials as there are factories to make them. The kimono type with its slip-on ease is still much favored for the dressier blouses of georgette or chiffon. Many have rather light foundations over which is hung a panel of contrasting color back and front. This panel, while short, is left to hang free over the skirt and is smart in appearance. The sleeves of this blouse are of the same color and material as the body. One often finds this type of waist enveloped in a combination of organdy and linen or pique or heavy lawn. The effect is pleasing and unusual too.

A Waist of Tailored Type.

As to the more tailored type of waist for travelling or business there are several models which bid for favor. One of these is the strictly tailored design following the exact lines of a man's shirt and is much affected for sport wear. A long time ago shirts of this sort were made of a brilliant striped percale and these are again in favor—bright red and white stripes

ying with those of the most vivid blue or green or yellow or black for first place.

These, of course, are strictly tailored and have the appearance of belonging to one's brother, as they demand the same ties and link cuff buttons. Another tailored model is less severe than these, as it has a turned down collar usually added of some heavier material than the sheer lawn or dimity or linen of which the blouse is made. In one model the collar of linen crash becomes a pointed rever extending the entire front and fastening just below the yoke with one large pearl button. Fine lawn, the used for the body of the blouse. The cuffs which finish the long tight sleeves, are folded back to fasten with buttons or narrow bows of black and white ribbon.

The colored frills and scallops which seem always to accompany blouses from overseas are plentifully seen this year. The blouse itself is made of the finest and loveliest handkerchief linen of a simple shirtwaist pattern. Double frills placed in jabot effect down the front and forming the collar in the back have scalloped edges done in colors. Of course the all white blouse is found just as often in

this type and is quite as lovely, especially as it is so often developed in the finest of materials and ornamented with the most beautiful of handwork, hemstitching or cross stitching or tiny rows of finest herringbones.

Nothing is ever lovelier than these fine white blouses. Because of the beautiful hand work on them which makes them so expensive they are of excellent cut and usually it well—which the less expensive do not always do. This imported blouse of fine handkerchief linen elaborately embroidered are like this.

The most satisfactory of all materials for wash waists is white voile—it seems to grow lovelier with each washing and rarely appears dingy, as lawns and dimities may. Voile also lends itself well to any sort of trimming and is just as pretty with a great deal of lace and many tucks and much hand embroidery as when left untrimmed. By a singular fancy the colored blouses, especially those of organdy, are much in demand this year. The dimities with white background and a thick sprinkling of fresh flowers are especially pretty. They are made with wide sailor collars edged with little frills of plain white organdy giving crispness and daintiness.

Bead Chains Attain Their Popularity

By ANNE RITTENHOUSE.

THERE is a great vogue at present for chains of all sorts.

The sautoirs made of colored glass beads strung on threads and worked into flower or conventional designs are still much worn—the ones which were started on their present vogue when they came to us as the handwork of the war wounded in France. Those it is difficult to make yourself, but they are very attractive, and one hardly grudges spending the necessary sum for one. They are worn with dark frocks and with light blouses—but they are worn, of course, only in the day time.

Indeed, none of the new chains is worn with evening frocks. For evening wear the chain of real stones is preferred.

There is comparatively little intrinsic value to any of the bead chains—the ones made of big beads as well as the sautoirs made of small beads. The whole charm of them lies in the color combinations and the grouping of beads. And as they are comparatively inexpensive they may be possessed in the plural—so that one may wear a different chain with each frock if one wishes.

For instance, with a thin frock of white and apple green and black one might have a chain of apple green and opaque white beads strung on a black silk cord. For a white frock one might have pink beads and white bone ones strung on a silver ribbon. For a frock

of lemon yellow one might have brown carved wooden beads strung on brown cord, with perhaps a violet pendant.

At all events, it is quite possible to have several of these chains, and then it is obligatory with the necessity to be well dressed to wear each chain only with those frocks with which it looks well.

If you make them yourself, these chains of beads, the best thing to do is to look about in the shops at those all made up, and then look for the beads. You can usually get them at an Oriental department in a department store.

Now, when you have seen what kind of chain you want and then have seen what kind of beads you can make it from you can begin to work.

It is only possible, in most places, to get a rather heavy sort of silk cord to work with. This will do, however, for many of the beads. Be sure, though, to buy the cord first and then buy beads you can string on it. It is possible usually to work the hole of wooden beads bigger with a knife or scissors blade. But the glass beads must be used as they are.

Sometimes you can pull out the inside of the silk cord and cut it off for an inch or so at one end and string from this end. This makes the cord thinner, and by waxing it or moistening it you can work it into a comparatively small hole. It is practically impossible to use a needle with this silk cord, as the needle only serves to make the cord bigger.

The approved way of stringing the beads on silk cord is to put them in groups of three, each group separated by a space of three or four or five inches. You knot the cord on each side of the group of beads, and that keeps them from slipping. Remember to allow a good deal of cord for this knotting, as it takes it up. If you want your finished cord a yard and a half long buy two yards of cord for safety's sake.

Now when the beads are all strung in groups and the cord is properly knotted so that the spaces between groups are even, then it is time to do something with the ends. Often the two ends are pulled through a big bead and then a silk tassel matching the cord in color is sewed on the juncture being pulled into the bead. Sometimes the two ends are pulled through a flat little glass bead of plaque, and the ends are finished with a tassel or with two little tassels of beads or else with some carved wooden or bone ornament.

FABRICS FOR SKIRTS.

Some of the fabrics used in the new thin skirts—with which sheer white blouses are worn—are organdy in all the pale shades, as well as white georgette crepe, sometimes made with flat medallions and insertions in silk and other sorts of thin silk crepe.

SILVER AND GOLD STRIPED.

Silver and gold striped stockings worn with silver and gold pointed slippers. The stockings are made of heavy white silk, and the stripes, three or five of them, are applied in heavy gold or silver thread woven into a half inch width to the instep.



A frock of blue organdy with lace and one of black taffeta with a tunic of cream net.

terials we associate with this season of the year, organdy continues to hold first place in our affections. It is true we have combined it with other fabrics, and successfully, too. For instance, what could be lovelier than a white organdy frock with the skirt simply made of that fresh, fair cloth

except that whereas the overblouse of the green swiss is separate from the skirt in the latter dress skirt and waist are made in one. The chemise type of dress lingers with us, for several good reasons.

A Belgian Blue Creation.

It is, of course, simple to make and therefore many women like to make the simple wash dresses themselves. Skirts of thin materials are necessarily somewhat wider and fuller than those of other and heavier fabrics. The kimono sleeve, too, has returned to favor. It is of all things the simplest to fashion—perhaps this accounts for its persistent popularity.

Another combination of organdy and net which I have much admired is shown in a gown of Belgian blue organdy with an overdress of black point d'esprit edged with very narrow and filmy lace frills. This, however, is the sort of dress it requires an artist to fashion for the combination of black net over a colored foundation cannot always be successfully accomplished by an amateur. Indeed what may be intended for a thing of beauty only results in something entirely different, unless most skillfully handled.

In the gown I have mentioned this has been done. The organdy is used as a rather tight plain foundation with straight and unbroken lines, while the net is placed in a sort of split tunic effect at both sides to reveal the organdy beneath. The waist also has the same plain and severe lines and only a wide slash of black moire is used to break the long straight effect.

A new organdy has arrived. It is watered much like a moire silk and comes in many pale shades and is

As to the summer frocks for morning wear those of gingham or calico rival in favor those of printed voiles with dark backgrounds. No material is quite so practical for this sort of dress as these dark printed voiles. Those with a dark blue background are the most popular. They do not crumple as do the fabrics of crisper and sheerer surface. The fashion, too, of wearing wide collars, sashes and cuffs of white organdy serves to relieve any sombre effect. As a rule the surface of the dark fabric is closely covered with big white sprawling designs and now and then one finds these figures in tan or a lighter shade of blue.

The style of these dresses is of the simplest. In fact they are often made without fastenings except for three looks sewn on the inside belt at the waist, which hold the dress together, and one snap to fasten the skirt at the side. The waist is in a sort of belted or surplice effect in front and the white sash is put onto the cross front pieces of the blue voile and brought around the waist to tie in the back.

As the size is readily adjusted by means of this sash it is easy enough to see that no fastenings are needed. What could be simpler to make and to wear—as I said in the beginning?

If women have had no other emancipation than in the way of making clothes we should be eternally grateful for this style. Perhaps, too, this simplicity of clothing presages a coming simplicity of housekeeping in which we shall buy all of our food ready made, so to speak, as well as our wearing apparel.

To return, however, to what we

RELIABLE METHOD OF HAIR CARE

Hair is by far the most conspicuous thing about us and is probably the most easily damaged by bad or careless treatment. If we are very careful in hair washing, we will have virtually no hair troubles. An especially fine shampoo for this purpose makes a full cup of shampoo liquid, enough so it is easy to apply it to all the hair instead of just the top of the head. This chemically dissolves all impurities and creates a soothing, cooling lather. Rinsing leaves the scalp spotlessly clean, soft and pliant, while the hair takes on the glossy richness of natural color, also a fluffiness which makes it seem much heavier than it is. After canthrox shampoo, arranging the hair is a pleasure.—Adv.